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1964 - 1965

Departmental Examinations

of 1965

Incorporating Information

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ENGLISH

Shakespeare

King Lear.

Longer Poems, Ryerson

Browning: *Andrea del Sarto.*
Child: *The Victorian House.*

Shorter Poems

The following poems from Kingston: *Poems to Remember* Part III, Dent:

Anonymous: *Alison Gross;* Marlowe: *Come Live with Me;* Pope: *Essay on Man;* Wordsworth: *Inside of King's College Chapel;* Keats: *Ode to a Nightingale;* Tennyson: *Tears, Idle Tears;* Arnold: *Dover Beach;* Meredith: *Woods of Westermain;* Frost: *Evening in a Sugar Orchard;* Pratt: *Sea-Gulls;* LePan: *Interval with Halcyons.*

Additional poems from Part III are recommended for reading and comparative study as time permits, although they are not included for examination purposes.

Prose

The following selections from Ross and Stevens: *Man and His World* Part II, Dent:

Hutchison: *The Canadian Personality;* Thackeray: *On Being Found Out;* Tagore: *East and West;* Greene: *Across the Bridge;* Benet: *By the Waters of Babylon;* Callaghan: *A Cap for Steve.*

The remainder of Part II is recommended for supplementary reading, or comparative study.

Novel

Hemingway: *The Old Man and the Sea,* S. J. Reginald Saunders.
Conrad: *Youth,* (any edition).

Modern Play

Bolt: *A Man for All Seasons,* School edition, Bellhaven House.

Reference Book List

Bonheim, Helmut, ed., *The King Lear Perplex,* Wadsworth Guides to Literary Study (San Francisco: Wadsworth Publishing Company, Inc., 1960; order through University of Toronto Press). This contains a wealth of selections from both the great standard works of Shakespeare criticism and articles in journals. The bibliography is very complete.

Harrison, G. B., *Shakespeare's Tragedies* (New York: Oxford University Press, 1953).

Speaight, Robert, *Nature in Shakespearian Tragedy* (London: Hollis and Carter, 1955).

McDonnell and Harrison, *King Lear: Text, Sources, Criticism* (Harcourt Brace, 1962) Longmans Canada.

Granville-Barker, Harley, *Prefaces to Shakespeare, First Series: King Lear* (Princeton University Press) S. J. Reginald Saunders.

DeVane, W. C., *Browning Handbook* (New York: Appleton-Century-Crofts) General Publishing.

Langbaum, Robert, *The Poetry of Experience* (George J. McLeod Ltd. — paperback).

Schorer, Mark, "With Grace Under Pressure" *New Republic, CXXVII* (October 6, 1952), pp. 19-20.

Backman, Melvin, "Hemingway: The Matador and the Crucified" in *Hemingway and His Critics: An International Anthology* ed. Carlos Baker (New York: Hill and Wang, 1961) Copp Clark — paperback pp. 245-258; also in *Modern Fiction Studies I* (August 1955) pp. 2-11.

Baker, Carlos, *Ernest Hemingway: Critiques of Four Major Novels* (Charles Scribner's Sons) S. J. Reginald Saunders.

Waldmier, Joseph, "Confiteor Hominem: Ernest Hemingway's Religion of Man" *Papers of the Michigan Academy of Science, Arts, and Letters, XLII* (Ann Arbor, Michigan: University of Michigan Press, 1957) pp. 349-356.

Burhans, Clinton S. Jr., "The Old Man and The Sea: Hemingway's Tragic Vision of Man" *American Literature, XXXI* (January, 1960) pp. 446-455.

Baker, Carlos, *Hemingway: The Writer as Artist* (Princeton: Princeton University Press, 1956) pp. 289-320.

Fenton, C. A., *The Apprenticeship of Ernest Hemingway* (Farrar Straus & Cadahy Inc., 1954).

Two anti-Hemingway pieces:

Levin, Harry, "Observations on the Style of Ernest Hemingway" in *Contexts of Criticism* (Cambridge: Harvard University Press, 1957) S. J. Reginald Saunders.

Weeks, Robert P., "Fakery in Old Man and the Sea" *College English XXIV* (December 1962) pp. 188-192.

Guerard, Albert J., *Conrad the Novelist* (Harvard University Press, 1962) S. J. Reginald Saunders.

Hewitt, Douglas, *Conrad: A Reassessment* (Philadelphia: Albert Saifer).

Stallman, Robert ed., *The Art of Joseph Conrad* 1960 (Michigan State University Press) Ryerson.

Baines, Jocelyn, *Joseph Conrad: A Critical Biography* (Weidenfeld & Nicholson) Ryerson.

Cushwa, F. W., *An Introduction to Conrad* (New York: Odyssey).

The following would be useful background reading on Sir Thomas More and his period:

More, Thomas, *Utopia,* edited and translated by H. V. S. Ogden. Crofts Classics (New York: Appleton-Century-Crofts, Inc.). This is a translation into modern English with a brief but provocative introduction by Professor Ogden.

Chambers, R. W., *Thomas More* Ann Arbor Paperbacks (Ann Arbor, Michigan: The University of Michigan Press, 1958).

Morris, Christopher, *Political Thought in England: Tyndale to Hooker* The Home University Library of Modern Knowledge, No. 225. (London: Oxford University Press, 1953).

Morris, Christopher, *The Tudors* (New York: Macmillan Company, 1956).

Rather different positions on the attitude of More and the significance of the *Utopia* may be found in:

Allen, J. W., *A History of Political Thought in the Sixteenth Century,* 2nd edition (London: Methuen & Co. Ltd., 1941).

Lewis, C. S., *The Sixteenth Century,* Vol. III of the Oxford History of English Literature, edited by F. P. Wilson and Bonamy Dobree, Oxford.

The above list is included as an aid to teachers of English and is not meant to be comprehensive. Other books such as the following which are out of print are available from the Public Libraries.

Brooke, Stopford: *The Poetry of Robert Browning* (London 1902).

Berdoe, E.: *The Browning Cyclopaedia* (London, New York, 1902).

NOTE 1. The following division of time (on the basis of five periods a week) is suggested for study of each phase of the literature course for 1964-65.

Shakespeare: 9 - 10 weeks; longer poems: 4 - 5 weeks; shorter poems: 4 weeks; prose: 4 weeks; novel: 4 weeks; modern play: 3 - 4 weeks.

Teachers will note that suggested time allotments cover 31 weeks in the year. The time allotted to the study of Shakespeare, to prose works, and to longer poems, and the additional teaching time beyond the 31 weeks, allows for some comparative study beyond the core course prescribed for examination purposes and for literary essay work related to the prescribed texts.

NOTE 2. Although memorization of suitable passages is not included for examination purposes, it is still part of the Course of Study.

NOTE 3. The study of sight passages is recommended as a useful exercise. Questions based upon sight passages will form part of the examination.

NOTE 4. Teachers of English are asked to avoid, as far as possible, the use in Grades 11 and 12 of books or selections that are likely to be prescribed in the following years for Grade 13. The following are selections for Grade 13 in 1965-66 (examinations of 1966) and should therefore not be used in Grade 12 in the school year 1964-65:

For the Examinations of 1966

The shorter poems are prescribed from Kingston: *Poems to Remember,* Dent, and are from all three parts of the book; the prose selections from Ross and Stevens: *Man and His World* Part III, Dent.

Shakespeare: *Macbeth;* Longer Poems: Lepan: *Tuscan Villa;* Frost: *The Death of the Hired Man;* Shorter Poems from *Poems to Remember,* the following selections: Auden: *The Average;* Binyon: *The Burning of the Leaves;* Flecker: *The Old Ships;* Hopkins: *God's Grandeur;* Lawrence: *Piano;* Lewis: *The Misfit;* Lowell: *Night Clouds;* Lowell: *Solitaire;* MacNeice: *Snow;* Sandburg: *Prairie;* Sandburg: *The Harbour;* Hardy: *At a Lunar Eclipse;* Yeats: *An Acre of Grass;* Young: *Seascape.*

Additional poems are recommended for reading and comparative study as time permits, although they are not included for examination purposes.

Prose. Ross and Stevens: *Man and His World* Part III, Dent. Lawrence: *The Rocking-Horse Winner;* Ross: *One's A Heifer;* Maugham: *Mr. Know All;* Lewis: *Right and Wrong As A Clue to the Meaning of the Universe;* Orwell: *Down the Mine;* Chesterton: *The Logic of Elfland.*

The reading and comparative study of other short stories and essays from *Man and His World* is recommended.

Novel. Hardy: *The Mayor of Casterbridge,* Macmillan of Canada.

Modern Play. Eliot: *Murder in the Cathedral,* British Book Service.

For the Examinations of 1967

Shakespeare: *Hamlet.*

LITTÉRATURE FRANÇAISE

En vue de se préparer à subir l'examen de 13e année en littérature française, les élèves devront étudier les œuvres et les textes suivants:

(a) Racine: *Andromaque* (Les Petits Classiques Bordas) (environ 7 semaines).

(b) Marion S: *Beaux Textes des Lettres Françaises* (Éditions Leclerc) (environ 10 semaines).

Les passages suivants:

Prose:

Montaigne: *L'amitié;* Pascal: *Les deux infinis;* Voltaire: *La mort de Louis XIV;* Daudet: *Les douaniers;* Chapais: *Se dévouer.*

Poésie:

Orléans: *Le printemps;* Villon: *Ballade des pendus;* Ronsard: *A Hélène;* Boileau: *L'art poétique;* Chénier: *Derniers vers;* Lamartine: *Le lac;* Vigny: *La mort du loup;* Hugo: *Oceano Nox;* Musset: *Le pélican;* Barbier: *La cavale;* Leconte de Lisle: *Les hurleurs;* Baudelaire: *L'albatros;* Heredia: *Maris Stella;* Verlaine: *Art poétique;* Verlaine: *Dialogue mystique;* Rimbaud: *Le dormeur du val;* Rostand: *Ode au soleil;* Crémazie: *Le chant du vieux soldat canadien;* Fréchette: *Renouveau;* Lemay: *A un vieil arbre;* Beauchemin: *La cloche de Louisbourg;* Nelligan: *Soir d'hiver;* Nelligan: *Le vaisseau d'or.*

(c) Beaumarchais: *Le Barbier de Séville* (Les Petits Classiques Bordas) (environ 4 semaines).

(d) Saint-Exupéry: *Terre des Hommes* (édition du Livre de poche) (environ 3 semaines).

(e) Savard: *Menaud, Maître-draveur* (Collection "Alouette Bleue") Fides, Montréal (environ 2 semaines).

(f) Maupassant: *Contes Choisis* (édition, Les Classiques Larousse) (environ 2 semaines).

Les contes suivants: *Le parapluie; La peur; La ficelle.*

Étude de morceaux à première vue

L'élève s'est entraîné, par l'étude des textes et avec l'aide du professeur, à l'interprétation, à l'appréciation, et à l'analyse des pièces littéraires; il a appris à évaluer les qualités d'un bon style; il a acquis une certaine maturité de jugement littéraire et il a affiné son goût; il a développé, dans une certaine mesure, son sens esthétique. On doit maintenant, de temps en temps, le laisser à lui-même dans l'étude de morceaux à première vue. Ce travail peut se faire en rapport avec "l'analyse littéraire" dont il est question dans le programme de composition de la 12e année.

Mémorisation

Bien que la mémorisation d'extraits littéraires ne soit pas exigée aux fins de l'examen de 13e année, elle fait toujours partie du programme d'études.

Versification

Voir "Programme de Français" (Curriculum RP-46).

Bibliographie

Voir "Programme de Français" (Curriculum RP-46).

Note

A l'examen de 1966

Racine: *Britannicus* (Les Petits Classiques Bordas).

A l'examen de 1967

Racine: *Iphigénie* (Les Petits Classiques Bordas).

LATIN

Latin Poetry Selections for Grade XIII, Cycle III, Nelson.

Omit:

Horace, lines 1652 - 1715, 1736 - 1759;
Vergil, lines 1848 - 1871.

Latin Prose Selections for Grade XIII, Cycle III, Nelson.

Omit:

Caesar, lines 1473 - 1489, 1589 - 1652;
Sallust, lines 1830 - 1843, 1880 - 1930.

NOTE 1. Students will be expected to know for examination purposes, the content of the passages of Caesar that have been deleted for translation purposes.

NOTE 2. There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion, except that there will be a slight increase in the marks allotted to sight translation and to questions testing the appreciation (namely, style, content, background, and context) of the prescribed authors, with a corresponding decrease in marks for some other parts of the paper.

NOTE 3. Students will not be required to change a sentence or sentences written in English direct discourse (in quotation marks) into indirect discourse in Latin.

GREEK

Homer: *Odyssey,* Books VI and VII, G. M. Edwards, ed., (Cambridge Elementary Classics) Macmillan of Canada.

Omit:

From Book VI, lines 127-148, 198-237.
From Book VII, lines 37-132.

Freeman and Lowe: *A Greek Reader for Schools,* Oxford.

The following selections to be read: 26-29, 33-45, 75-85, 86-95, 112, 118-125.

NOTE 1. There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion.

NOTE 2. The English sentences for translation into Greek will be based on the vocabulary of the prescribed prose authors.

FRENCH

Roy: *La Petite Poule d'Eau,* R. W. Torrens, ed., Clarke, Irwin.

NOTE: There will be a single three-hour paper, and the time of the examination will be distributed approximately according to the following pattern:

90 minutes — questions on the prescribed text, free composition, and sight passages.

30 minutes — a test of knowledge of structure and vocabulary by means of translation into French and by other questions. The vocabulary of this section will consist of words in everyday use and words taken from the prescribed text.

30 minutes — an objective test of structure, general vocabulary, and sounds.

30 minutes — a recorded test consisting of:

1. a passage of dictation of about 75 words and based on the prescribed text,
2. a test of listening comprehension, using general vocabulary, and tested by means of multiple choice questions.

GERMAN

(a) Fallada: *Zwei Zarte Lämmchen Weiss Wie Schnee,* Hafkesbrink ed., (Houghton Mifflin) Nelson.

(b) Lang and Needler: *The German Reader,* Ryerson.

The following poems:

FOR MEMORIZATION

Goethe: *Nähe des Geliebten*	(p. 47)
Chamisso: *Frisch gesungen*	(p. 54)
Heine: *Ich grolle nicht*	(p. 74)
Lenau: *Auf dem Teich, dem regungslosen*	(p. 123)

FOR COMPREHENSION AND CONTENT

Goethe: *Der König in Thule*	(p. 42)
Goethe: *Der Fischer*	(p. 46)
Uhland: *Das Glück von Edenhall*	(p. 96)
Schiller: *Die Kraniche des Ibykus*	(p. 136)

NOTE: There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion. There will be no oral test in German in 1965.

SPANISH

Armando Palacio Valdés: *La Hermana San Sulpicio,* J. G. Gill, ed., Holt, Rinehart & Winston.

NOTE: There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion. There will be no oral test in Spanish in 1965.

ITALIAN

Collodi: *Avventure Di Pinocchio,* E. Goggio, ed., (Heath) Copp Clark.

NOTE: There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion. There will be no oral test in Italian in 1965.

RUSSIAN

Iwanik: *Russian Short Stories,* (Heath) Copp Clark.

Omit:

Story No. 11, *Attalea Princeps,* page 91.

NOTE: There will be a single three-hour paper combining, for 1965 at least, those aspects of the course as formerly represented by two papers, in approximately the same proportion. There will be no oral test in Russian in 1965.

MUSIC

Brahms — Symphony No. 1 — (C Major)

(1)	New York Philharmonic	— Leonard Bernstein (conductor) Columbia M.L. 5602	$4.98
(2)	Vienna Philharmonic	— Karajan (conductor) Victor L.M. 2537	$4.98
(3)	London Philharmonia	— Guilini (conductor) Angel 35835	$5.45
(4)	Pittsburg Symphony Orchestra	— Steinberg (conductor) Command 11000	$4.98
(5)	London Philharmonia	— Klemperer (conductor) Angel 35481	$5.45
(6)	Columbia Symphony	— Bruno Walter (conductor) Columbia M.L. 5789	$4.98

Haydn — Cello Concerto — (D Major)

(1)	Stoker with London Philharmonia	— Guilini (conductor) Angel 35725	$5.45
(2)	Jonigro with Vienna State Opera Orchestra	— Trohoska (conductor) Westminster 18406	$5.98
(3)	Mainardi with Munich Chamber Orchestra	— Archive 3110	$6.98

Menotti — Amahl and the Night Visitors

(1) Original Cast (1951) — R.C.A. Victor L.M. 1701 $4.98

Bach — Suite in D Major (No. 3)

(1) Orchestra Swisse Romande — Ansermet (conductor) London 9312 $4.98

(2) Solistenvereinigung der Bachwoche Ansbach — Rieger (conductor) Archive 3114 $6.98

(3) Menuhin and Bach Festival Orchestra (4 Suites) Album of 2 records — Schöffer (conductor) Capitol G.B.R. 7252 $9.96